

The Chinese Dragon: Cultural Contextualization of a Recent Heraldic Charge

by Miguel Silva Reichinger Pinto Correia, M.Sc. in International Economics and European Studies

Abstract:

We all have wondered about the significance of the dragon in Chinese culture and how it has been integrated into the British and Canadian heraldic systems. The dragon is a fascinating creature that has captivated the imagination of individuals across many cultures and geographical regions. This paper aims to delve into the cultural and historical importance of the dragon in Chinese society, analyse its symbolism and significance, and explore its incorporation into Western heraldry, particularly in British and Canadian contexts. Furthermore, the paper will present recommendations for effectively incorporating the dragon symbol into a Western cultural context while upholding the traditions and values of both Western and Chinese cultures.

1. Brief overview of the dragon and its importance in Chinese culture and civilisation

The dragon, an archetypal monster of folklore and mythology, has consistently captivated the collective imagination of individuals across many cultures and geographical regions. In Chinese culture, the dragon, *Lóng* (龍), assumes a prominent and diverse position. In contrast to their Western counterparts, who are sometimes portrayed as malicious beings capable of spewing fire, Chinese dragons are much more complex and intricate. Despite being commonly seen as symbolic of attributes such as strength, wisdom, benevolence, auspiciousness, and harmoniousness, they also represent, at times, the concepts of destruction, creation, and transiency (Tueller, 2023, p. 4).

Chinese dragons are closely associated with natural elements, notably the element of water. They are often perceived as the entities responsible for regulating precipitation, water bodies like rivers, lakes, and oceans, and atmospheric phenomena like clouds. The aqueous elemental essence of this being presents a stark juxtaposition to the pyrogenic elemental nature exhibited by the Western dragon. Numerous stories portray dragons as either coming from the oceans or invoked by local communities to bring forth rainfall during periods of drought or to aid heroes in their endeavours over expansive aquatic domains (Yang & An, 2008, p.104).

Hence, the dragon's strong connections with the elemental forces of nature and water sources establish it as a symbol of nourishment, exerting a direct influence on agriculture and, consequently, the essence of existence (de Visser, 1924, p. 36). On the other side, ill or evil-tempered dragons, a concept introduced by Buddhists, or quarrelling dragons were said to be responsible for floods and storms; in these cases, the “Chinese people did not take the wrath of the dragon lightly” and would try and appease the animal through sacrifices (Tueller, 2023, pp. 15-19).

The association of the dragon with the powerful water cycles in a civilisation whose development was closely linked to river valley-based agriculture (Tueller, 2023, p. 18), and that is classified by some scholars, at least in its early stages, as being a hydraulic despotic society, eventually lead to the rise of the dragon as a symbol of political power (Zhao, 1992, p. 96).

One may argue that dragons as representations of imperial dominance may be traced back to the mythical reign of Huáng Dì (黃帝), the Yellow Emperor, supposed to have reigned some 25000 years BC when a dragon was sighted. Historically documented correlation between the dragon and the emperor has been substantiated since the reign of Emperor Hàn Gāozǔ (漢高祖).

With the consolidation of imperial political power, the dragon assumed the role of a symbol of the emperor's power and his *Tiānmìng* (天命, which refers to the belief in a divine mandate to govern), thus becoming an essential element in the artistic and architectural expressions connected with the Imperial Court (Williams, 1976, p. 139). The Han Chinese adopted the term "sons of the dragon" throughout the 1970s, a significant component of their national and ethnic identity (Dikötter & Sautman, 1997, pp. 76–77).

As a result of these multiple phenomena, through the span of Chinese civilisation, the dragon has assumed a significant part in religion, several festivals and cultural gatherings. For example, the Dragon King (*Lóngwáng* - 龍王), a venerated character thought to be responsible for providing rain, continues to have significance among the agricultural communities in rural areas (Yang & An, 2008, pp. 108-109).

Furthermore, the cultural influence exerted by the dragon is evident in several domains of artistic expression, literary works, and even mundane activities. Dragons are commonly employed as symbolic representations in several forms of creative expression, including poetry, visual art, and architectural motifs. The dragons in question have the potential to symbolise a wide range of concepts, including but not limited to attributes such as power, authority, knowledge, and fertility, prompting individuals to contemplate the underlying dynamics of power and authority within human interactions, as well as our relationship with the natural world (Tueller, 2023, p. 16).

Under the Chinese zodiac, individuals classified as "born in the year of the dragon" are commonly believed to possess inherent power, confidence, and wealth qualities. This idea is prevalent within familial contexts, as the notion of being "born in the year of the dragon" is regarded as a reason for jubilation.

One can argue that today, the dragon holds significant cultural and symbolic value for the Chinese population, representing their nation's enduring nature and the resilience of their cultural heritage (Tueller, 2023, p. 4).

2. Physical attributes and common portrayals

Based on the *Shuōwén* (說文), a historical document originating from A.D. 200, a comprehensive classification of scaly reptiles is presented, encompassing 369 distinct “species”, which contain various aquatic creatures, serpents, and reptiles of the lizard family. The dragon is widely regarded as the most prominent among the several species under consideration.

Chinese culture recognises many kinds of dragons with distinct physical characteristics based on their habitats (Williams, 1976). Over 100 different “species” of dragons have been recognised (Carr, 1990). Out of these identified 100 “species”, Chinese dragons could be categorised into three “sub-species” (Bates, 2007, p. 2): the powerful and instantly recognised *lóng*, inhabiting the sky, earth and water bodies; the *Jiāo*, which is similar to the *lóng*, although hornless, inhabiting the marshes as shallow bodies of water; and the primordial *kuí* (夔), believed to have one leg. However, this study will primarily focus on the Chinese dragon, the *lóng*, given the fact that it represents the heraldic charge known as the “Chinese dragon”, the “Oriental dragon”, or the “Asian dragon”.

Academic literature and conventional portrayals of the *Lóng* exhibit a consensus regarding the creature's physical characteristics under investigation in this current paper. These attributes are described as follows: “possessing a head resembling that of a camel, antlers akin to those of a deer, eyes reminiscent of a rabbit, ears resembling those of a cow, a neck resembling that of a snake, a belly resembling that of a frog, scales resembling those of a carp, claws resembling those of a hawk, and palms resembling those of a tiger” (Williams, 1976, p. 133).

Other renditions of the dragon incorporate various characteristics, such as the eyes of a demon, the ears of an ox, the belly of a clam (the clam referenced here is a shapeshifting dragon, or shellfish-type sea monster believed to create mirages known as *shèn* or *chèn* (蜃), the scales of a fish, and the claws of an eagle (Yang & An, 2008, p. 102). Whiskers are on either side of the oral region, adjacent to the nostrils, while a beard is suspended beneath the chin, where a luminous pearl is also situated.

The pearl mentioned here is commonly linked to various symbolic meanings, including spiritual energy, knowledge, prosperity, power, immortality, thunder, and the moon (Williams, 1976, p. 319). In Chinese artistic tradition, it is expected to observe the portrayal of a dualistic representation, including dragons engaged in pursuits or conflict, explicitly concerning the coveted fire pearl. The burning pearl, known as *Bǎozhū* (寶珠), is a symbol that represents the fulfilment of desires, associated with the Eight Treasures, known as *Bābǎo* (八寶).

A distinction is also seen between male and female dragons regarding their physical characteristics. Specifically, the horn of a male dragon is described as undulating, concave, and steep. It possesses strength at its apex, gradually thinning towards its base. The female dragon possesses a nasal structure characterised by a straight shape, rounded pointed horns,

and thicker bodies, and may carry a fan in their tail (Bates, 2007, p. 95). Additionally, female dragons exhibit a rounded mane, relatively thin scales, and a robust tail (de Visser, 1924, p. 71).

Chinese dragons, although shape-shifters, are commonly perceived as having a distinct and well-defined physical structure. Among the total of 117 scales, 81 scales exhibit the essence of *yáng* (陽), which is linked to good traits, while the remaining 36 scales carry the essence of *yīn* (陰), which is related to negative attributes (PBS Digital Studios, 2022).

The scales on the dragon can also be linked to concepts such as immortality, longevity, imperial authority, and auspiciousness (Gao, 2016). This association is derived from the fact that 81 and 36 are multiples of nine, as explained in the context of historical art showcasing the Five-Clawed Dragon (*Exhibiting Historical Art: Five-Clawed Dragon*, 2016). This connection is further reinforced by the phonetic similarity between the Chinese word for the number nine (九 - *jiǔ*) and the word for a long duration of time (久 - *jiǔ*). Observing that the dragon is commonly connected with nine physical traits derived from various species is also essential.

Perceived as an animal whole of *yang* essence and light, great and holy men were associated with this animal, whose appearance was seen as an omen of the coming of said men (de Visser, 1924, p. 38). For example, Confucius's birth was said to be announced in the evening by the presence of two dragons encircling his parent's house (Hayes, 1922/1992, p. 32).

As previously stated, the dragon was initially established as a representation of the emperor and, thus, the imperial authority during the reign of Emperor Hàn Gāozǔ in around 206 B.C. Throughout history, the dragon gradually evolved into a distinctive emblem of imperial authority, conferring upon the emperor the exclusive privilege of donning robes embellished with dragon motifs. The association strengthened the emperor's role as the divine intermediary connecting Heaven and Earth (Ching, 1997), further solidified the emperor's elevated position and the notion of the mandate of heaven, thereby solidifying the emperor's divine power. Consequently, this association was applied extensively in imperial attire, artistic representations, and architectural designs.

During the *Yuán* Dynasty, the Son of Heaven (or Emperor) employed the two-horned five-clawed dragon, while the princes utilised the four-clawed dragon (Komaroff, 2019, pp. 303–324). These restrictions were severe, as commoners wearing said motifs and street vendors producing or trading textiles with dragon and phoenix designs could face property loss, imprisonment, and other harsh penalties (Li, 2006). However, the rulers of the *Yuán* Dynasty took into account the enduring popularity of the dragon motif. They worked out rules, allowing those of lower hierarchical to use the three claws dragon and four claws dragon, known as *mǎng* (蟒).

The practice of conferring the privilege of embellishing five-clawed dragons was mainly restricted to *Míng* emperors and their direct lineage, i.e., the emperor's sons, imperial princes of the first rank and their sons, and imperial princes of the second rank (Christie's, 2022).

However, there were few cases where the emperor could extend this distinction to individuals of his selection. Historically, it was traditional for members of lower social status to decorate themselves with depictions of the three-clawed dragon solely.

Nevertheless, as time progressed, there was a growing tendency to neglect this restriction, resulting in a gradual and extensive adoption of the five-clawed dragon pattern. This phenomenon can be attributed, at least in part, to the practice of selling ranks (Park & Kim, 2000). During the last stages of the *Qīng* Dynasty, the emblematic representation of the five-clawed dragon became associated with not only the Imperial Family but also officials of ranks one to three (Welch, 2012, p. 124) and the entire nation (Bates, 2007, pp. 20–21); while in the meantime lower rank officials were granted permission to use the *mǎng*.

The significance of the five-clawed dragon lies in its exclusive association with the emperor and empress. The number five is commonly linked to the mastery of traditional Chinese elements, namely wood, fire, earth, metal, and water, symbolising the world (Good Characters, Inc., 2013) and, therefore, the Universe. An in-depth analysis of the numerical value five might prompt us to consider the concept of the Five Blessings (*wǔfú* - 五福).

Notably, odd numbers, including the numeral five, are linked to the *yáng* (陽) essence, correlated with good and masculine characteristics. As a result of these attributes, the five-clawed dragon emerged as the favoured dragon among the Imperial Family and its leader.

Notwithstanding the above, the number of claws is also a matter of geography, especially when considering Korea and Japan. In fact, prior to its appearance in Japan, the Chinese dragon was known to have three claws instead of five. Upon the establishment of Buddhism in Korea, the Chinese dragon had already transformed, acquiring four claws. Consequently, the Koreans embraced this particular kind of dragon. Understandably, Koreans and Japanese developed a belief that the dragons they first saw were the "original" dragons, characterised by a specific number of claws (Bates, 2007, pp. 94–95).

The disparity in the number of claws among the Chinese, Japanese, and Koreans was rationalised among these civilisations by considering the distance traversed by the respective animal populations throughout these regions (Bates, 2007, pp. 94–95).

Nevertheless, at the establishment of the *Míng* Dynasty, adopting the five-clawed dragon as an imperial prerogative prompted Korean kings to imitate this practice, disregarding their traditional four-clawed dragon. The Korean monarchs, after that, portrayed their dragon, including its seven claws, to express their perceived dominance in draconic symbolism and exhibit a sense of nationalistic pride, albeit discreetly concealed from the scrutiny of the Imperial Chinese Court (Bates, 2007, p. 95).

Despite the socio-political stratifications represented by the number of claws, they remain deeply entrenched in the cultural and historical tapestry of China and its neighbouring countries, transcending mere decoration to embody stories, beliefs, and societal structures of the periods from which they emerged. The interplay between cultural symbolism, political power, and the evolution of the number of claws provides insight into the history and sociopolitical development across China's expansive historical landscape.

With the fall of the Monarchy in China and fast forward into the present era, there has been a discernible easing of the rigorous standards on the allowable quantity of claws possessed by dragons. As a result, regardless of the number of claws, dragon images have acquired noteworthy significance as symbolic depictions of Chinese ancestry and cultural esteem. This phenomenon aligns with the increasing acknowledgement and worldwide admiration of China's extensive historical heritage. As such, although the Chinese dragon was a comparatively late inclusion in Heraldry, it was first granted to persons and territories associated with or originating from the Far East (Bedingfeld & Gwynn-Jones, 1993/1993, p. 81).

3. The Chinese Dragon in Heraldry: The Cases of British and Canadian Heraldry

The creation of the College of Arms during the 15th century is a testament to the rich historical legacy of Heraldry in the United Kingdom. This esteemed establishment known as the College of Arms, plays a pivotal position in the supervision and bestowal of coats of arms in England, Wales, Northern Ireland, and a significant portion of the Commonwealth, including Australia and New Zealand. Nevertheless, it is crucial to consider the broader extent of this phenomenon, specifically with the incorporation of non-European elements into British Heraldry and, by extension, all heraldic traditions.

The College of Arms, under its esteemed reputation and extensive historical legacy, offers a unique capability to facilitate the integration of the Chinese dragon, alongside other mythological animals and monsters, in a very effective manner.

Throughout history, Heralds have exhibited a notable capacity to adapt and adhere to shifts in societal norms, political contexts, and global engagements. The incorporation and recognition of the Chinese dragon may be seen as indicative of adaptation and careful consideration, providing an opportunity to improve the regulation of its depiction as a heraldic emblem.

In fact, since the 1980s, Garter's Ordinaries, which serve as the primary reference for all coats of arms granted by the English Kings of Arms, have categorised Chinese Dragons as a distinct charge separate from dragons in general. However, it is worth noting that there are earlier instances of grants of arms where Chinese Dragons were explicitly described as such. According to Rouge Croix Pursuivant of Arms in Ordinary 24 grants of arms, 38 crests, and 24 badges incorporating a Chinese Dragon motif have been documented since their initial categorisation in the 1980s.

However, the process of ascertaining the precise number of previous instances documented within the context of the Chinese dragon has not yet been initiated. Papworth's Ordinary (formally known as *An Alphabetical Dictionary of Coats of Arms belonging to Families in Great Britain and Ireland, forming an extensive Ordinary of British Armorials upon an entirely new plan*) mentions “dragon” 61 times. However, none of them blazoned as “Chinese dragon”.

Given the above, and to the best knowledge of the author, perhaps the earliest armorial achievement in British Heraldry, with a Chinese dragon (blazoned as such), is the one featured in Viscount Gough's armorial achievement (Kidd & Shaw, 2007, p. P591).

Viscount Gough's coat of arms features "a Chinese dragon Or, gorged with a mural crown sable, inscribed with the word "China", and chained gold" as a sinister supporter. The documented blazoning does not mention the number of the dragon's claw, which, as per Debrett's Peerage & Baronetage 2008, is depicted as a four-clawed Chinese dragon.



Figure 1 - Viscount Gough's Armorial Achievement

The integration of the Chinese dragon in Viscount Gough's armorial achievement alludes to his service as commander-in-chief of the British forces in China during the First Opium War (4 September 1839 – 29 August 1842).

The Chinese dragon Or in British Heraldry, would show up later as a sinister supporter, most noticeably in the arms of Hong Kong and in the arms of the late Baron Bramall, whose documental evidence gathered by the author again does not specify the number of claws possessed by this heraldic beast (The Society of the Friends of St George's and Descendants of the Knights of the Garter, 1996, p. 289).

As mentioned above, one of the perhaps most prominent and notable instances that exemplifies the phenomenon of incorporation of the Chinese dragon into the repertoire of British Heraldry before the 1980s occurs with the coat of arms associated with the now Special Administrative Region of Hong Kong, China (a former Crown Colony).

The Chinese dragon is featured prominently in the armorial achievement of Hong Kong, designed by Mr. G.C. Hamilton and painted by Mr. W.E. Jones, Chief Draughtsman of the Crown Lands and Survey Office. With minor changes, carried out by the College of Arms, the Royal Warrant Assigning Armorial Bearing to the Colony of Hong Kong, signed on January 21, 1959 by Queen Elizabeth II stated the following blazoning (Hamilton, 1963, pp. 37–38): "For Arms: Argent on Water Barry wavy in base proper two three-masted Chinese junks in full sail bows inwards also proper on a Chief embattled Gules a Naval Crown Or And for the Crest: On a Wreath Argent and Azure A demi Lion Or Royally Crowned proper holding



Figure 2 - Coat of Arms of Hong Kong under British Administration

between the paws a Pearl also proper And for the Supporters: On the dexter side a Lion Or Royally Crowned proper and on the sinister side a Chinese Dragon Gold together with a Motto scroll inscribed with the words Hong Kong”.

Although the Chinese dragon artistically depicted in the Royal Warrant greatly resembles those found in temples across Hong Kong, the grant omits the number of claws, which, as per the design accompanying the grant, are four in number. Instead of calling the metal Or, it calls it Gold. Another critical aspect of the warrant is that all official depictions of the armorial achievement “have a compartment of grass Vert with waves barry wavy Azure in base, but it is not mentioned in the blazon of the Royal Warrant” (D. Mak, 2013).

Although the author digresses, additional comments on Hong Kong’s coat of arms must be made considering claims made online in 2015 (Weese, 2015), specifically on the crest and its potential symbolic interpretation. The crest depicts a demi Lion Or Royally Crowned proper holding between the paws a Pearl proper, which one can interpret as a representation of Hong Kong as a distinct entity, known as The Pearl of the Orient. The crest’s lion faces dexter to the supporter, symbolising the colonial power, while simultaneously displaying a lack of attention towards the sinister supporter, the Chinese dragon.

An alternative perspective posits that the "Pearl of the Orient" symbolises a metaphorical pearl of knowledge. In this reading, the crest’s lion could be interpreted as appropriating this pearl from the dragon and now offering it to the lion as a gesture of goodwill (Weese, 2015).

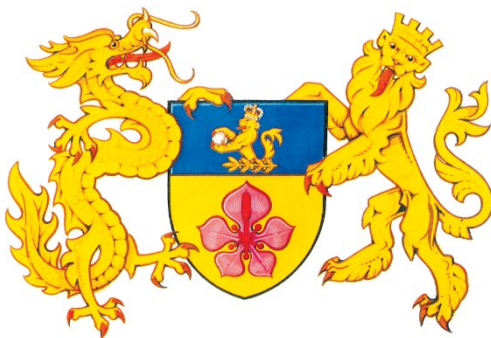


Figure 3 - Coat of Arms of the former Urban Council of Hong Kong

In 1979, the authorities of the dependent territory of Hong Kong sought a new coat of arms, which the College of Arms granted. Notably, in this instance, the armiger was the Urban Council of Hong Kong rather than the territory itself. The visual representation of the city council was the result of the creative efforts of the design educator and artist Kan Tai-Keung (靳埭強). His design was further enhanced by including supporters through the official grant of arms from the College of Arms. These arms depicted the four-clawed Chinese dragon as a dexter supporter (Potts, 2022).

It is worth mentioning that the Urban Council’s coat of arms features Hong Kong’s crest in the shield, thus having the demi Lion Or Royally Crowned offering the pearl to the Chinese dragon supporter.

Last but not least, another famous example of the Chinese dragon Or (with a Green Jade collar proper) as the dexter support in British/Hong Kong Heraldry is the armorial achievement of the University of Hong Kong (Belcher Gould & Pang, 2013, p. 77). In 1981, marking the seventieth year since its inception, the University sought the remaining elements of a complete coat of arms, the shield granted in 1931, namely a crest and supporters. These

elements were officially conferred in 1984, along with the addition of a banner and a badge (Wilmshurst & The University of Hong Kong, 2007).

However, analysis of the blazon of the letters patent, signed by Garter King of Arms, Clarenceux King of Arms and Norroy and Ulster King of Arms, no indication of the number of claws is provided (Lam, n.d., p. 1).

Another coat of arms linked to Hong Kong that features the Chinese dragon as a supporter is that of the Sino-British Fellowship Trust, which blazons as follows: on the sinister side a Chinese dragon, all proper (Heraldry of the World, 2023c). Assuming that the source of the blazoning is correct, one must ask what the College of Arms understands as “proper”, given that the Chinese tradition allocates particular tinctures to the said beast, depending on the ruling dynasty; on which dragon king one, of which there are five one is referring too (one for each traditional Chinese cardinal points: North, South, East, West and Centre); and on the needs of the dragon itself since it can change appearance depending on the circumstances.

The Peninsular and Oriental Steam Navigation Company was also granted arms featuring a Chinese dragon on June 16, 1937. Nevertheless, as per research conducted by the author, no mention of attitude or number of claws is addressed in the blazoning (Heraldry of the World, 2023b).

The only mention of an Imperial Chinese dragon, i.e. displaying five claws, is that of the crest of the Gemmological Association of Hong Kong, granted on April 18, 1990, by the College of Arms, which blazoning reads as follows (Heraldry of the World, 2023a): upon a Helm with a wreath Argent and Gules an Imperial Chinese Dragon rampant and undulant Or supporting with both foreclaws and enfiled on a Fan of fourteen segments respectively Gules Tenne Or Vert Azure Purpure Gules Tenne Or Vert Azure Purpure Gules and Sable thereon in base a Diamond brilliant cut in profile proper.

As for the reason as to why an Imperial Chinese dragon was assigned to an association, the author was not able to find a reason. As to whether the attitude of undulant is the most appropriate, given that Chinese dragons are by default represented as undulant, the author shall address this matter further in this paper.

Corporate Heraldry aside, and as mentioned by the Rouge Croix Pursuivant of Arms in Ordinary, the Chinese dragon is also featured in individual Heraldry. Most noticeable examples include the arms of:

- a) **Robert Hart (1st Baronet)**, whose coat of arms supporters are blazoned as follows: Dexter, a Chinese dragon Argent charged on the shoulder with a torteau, sinister a peacock close Proper.
- b) **Geoff Kingman-Sugars**, whose crest’s blazon is as follows: On an Esquire’s helm with a wreath Or and Sable within a Circlet of Roses Gules barbed and seeded proper and Fleurs-de-Lys Argent each charged on its dexter and sinister lobe with a Mullet

Sanguine a Chinese Dragon rampant Or armed and langued Gules supporting a Flagpole Sable flying from there to the dexter a Banner of the Arms¹.

- c) **Jonathan Frederick Moon**, whose crest's blazon is as follows: Upon a Helm with a Wreath Or and Azure a demi Chinese Dragon Gules holding between the forefeet a Fleur de Lys Or²;
- d) **Peter David John Terry**, whose crest's blazon is as follows: Upon a Helm with a Wreath Argent and Gules A demi Chinese Dragon Or holding between the feet a Chinese Junk Gules sails set Argent the hull charged with a Roundel Or³;
- e) **Baron West of Spithead**, whose crest's blazon is as follows: Issuant from Naval Coronet Or a demi Chinese Dragon Azure supporting with the foreclaws an Anchor Or⁴.
- f) **Nicholas Marnit Schaerf**, whose crest's blazon is as follows: On a Chapeau per pale Argent and Gules turned up Or a Rod of Aesculapius the staff roughhewn Or the serpent Argent both entwined by a Chinese Dragon standing upon the chapeau Gules armed langued tufted and bellied Or holding in the dexter forefoot a Chisel proper the handle Or and in the sinister forefoot a Carpenter's Mallet also Or⁵.

All of the above crests' blazons omit the number of claws and, of all Chinese dragons depicted in the Letters Patent, have four visible claws, except for the crest of Mr. Terry, whose dragon is depicted with three visible claws. Depiction found of Sir Robert Hart's supporter shows a Chinese with five visible claws (Day & Special Collections, Queen's University Belfast, n.d.).

The author can only hypothesise four theories concerning the number of claws depicted on the coats of arms granted by the College Arms, namely when it comes to those granted to Hong Kong armigers:

- a) Unawareness of the coat of arms' artist⁶ on the significance of the number of claws given Chinese imperial and cultural traditions or
- b) Deliberate omission of a fifth claw could be deemed to symbolise Chinese sovereignty claim over the colony or
- c) Deliberate omission of a fifth claw to symbolise lack of sovereignty and, therefore, the status of Hong Kong as a colony; or
- d) No symbolism was attributed to the number of claws by the author or the Heralds at the College of Arms, and the number of claws was arbitrarily decided.

¹ Granted by the College of Arms, March 25, 1981. Bureau of Heraldry (South Africa), certificate 3442, July 30, 2004.

² Letters Patent issued by Garter and Clarenceux Kings of Arms dated 29 April 2019. College reference: Grants 182/77.

³ Letters Patent issued by Garter and Clarenceux Kings of Arms dated 12 November 2019. College reference: Grants 182/200.

⁴ The author could not trace the date of the Letters Patent issued by the Garter King of Arms.

⁵ Letters Patent dated 5 February 2021 of Garter, Clarenceux and Norroy and Ulster Kings of Arms. College reference: Grants 183/146.

⁶ The coat of arms design was conceived by Mr G.C. Hamilton and corrected by the College of Arms prior to approval by HM Queen Elizabeth II (Hamilton, 1963, pp. 37–38).

Based on the instances mentioned above, the author posits that the College of Arms, albeit lacking access to the additional grants for confirmation, adheres to a customary approach wherein the institution and its heralds refrain from explicitly describing the number of claws in a Chinese dragon, instead of opting to leave this matter to the painter's discretion.

Canada is "the only country, as far as I know, which embraces emblems from other cultures," wrote Royal Heraldry Society of Canada member David M. Cvet (Hopper, 2014). One can argue that such is a bold statement, given that Heraldry tends to incorporate emblems from different cultures, and British colonial Heraldry is, to a degree, such an example. However, no other heraldic system has implemented such a diverse array, and at some funny, emblems into their system. Therefore, studying the Chinese dragon's integration into Canadian Heraldry seems appropriate.

Although the multicultural Canadian Heraldry was, one could argue, the fruit of the labour of the late Margaree-Chéticamp Herald Emeritus, Dr Claire Boudreau, when one consults The Public Register of Arms, Flags, and Badges of Canada, there are several armigers with a Chinese dragon in their coat of arms or achievement of arms, either as charge, as a crest, as a supporter or in a heraldic badge.

However, it is essential to mention that when enquired by the author about any official position on the number, or limitation thereof, of claws the Chinese dragon can have, the Canadian Heraldic Authority, through to Saguenay Herald, confirmed that there has not yet been anything written and published regarding the matter (A. Chartrand, personal communication, September 17, 2023).

The oldest entry in The Public Register of Arms, Flags, and Badges of Canada alluding to a Chinese dragon is that of The Honourable David See-chai Lam, XXV Governor of British Columbia. The grant of arms and supporters dated August 28, 1989⁷, blazons the arms as follows: Gules a Chinese dragon Or reaching for a pearl Argent on a chief Or a Latin cross Gules between two pine trees Vert.

In The Honourable David See-chai Lam's grant of arms, no mention is made of the Chinese dragon's attitude nor the number of its claws, although the dragon depicted in the letters patent possesses five claws, in a possible reference to the vice-regal office of the armiger.

One year later, in 1990, the Canadian Heraldic Authority granted arms to a chartered accountant and author, Mr. Derwin James Kah Wai Mak (Greaves & Heraldic Society of Canada, 2014, p. 51). In the grant of arms dated March 20, 1990⁸, blazons the arms as follows: Gules on a bend Sable fimbriated Or between in chief a bezant pierced square and in base a maple leaf Or a three-clawed Chinese dragon passant Argent langued Gules.

Unlike the blazoning of the arms of The Honourable David See-chai Lam, the specific reference is made to the number of claws. Mr Derwin James Kah Wai Mak recalls the specificity of this matter on his website: "Chief Herald of Canada did not let my imperial pretensions get too far... The Chief Herald explicitly blazoned the dragon to have three claws

⁷ The announcement of the letters patent was made on October 14, 1989 in Volume 123, page 4560 of the *Canada Gazette*.

⁸ The announcement of the letters patent was made on May 12, 1990 in Volume 124, page 1689 of the *Canada Gazette*.

(that is, three toes per paw). In Chinese tradition, the emperor uses a five-clawed dragon as a symbol, princes use a four-clawed dragon, and generals and high-ranking civil officials use a three-clawed dragon.” (Mak, 2022).

We would need to wait eight more years, on March 9, 1998, for the Canadian Heraldic Authority to grant arms with a Chinese dragon as a charge⁹. In the Grant of Arms, with differences to Sann Grace Lam and Kakay Lam to Mr Fung Fai Lam, the arms are blazoned as follows: Gules a four-legged Chinese dragon, each leg with three claws grasping between the foreclaws a film sprocket Or pierced of the field charged with a television picture tube Or.

Once again, reference is made to the number of claws, three, indicating the non-regal rank of the armiger. However, specifying the number of legs seems at odds, given that the Chinese dragon, specifically the *lóng*, has no more than four legs. Given previous precedent from British colonial Heraldry, from which Canadian heraldic tradition mainly derived, and the precedent established by the Canadian Heraldic Authority itself, the charge of a Chinese dragon having four legs goes without saying unless it were to depict other types of Chinese dragons such as the *yìnlóng* (應龍) or the *fēiyú* (飛魚)¹⁰, for example.

It is worth mentioning that Mr Fung Fai Lam’s arm’s blazoning does not refer to the Chinese dragon’s attitude.

On the same year that Mr Fung Fai Lam was granted arms, arms and supporters were granted to the Royal Roads University on March 24, 1998¹¹. This was the first time in Canadian Heraldry that the Chinese Dragon was introduced as a supporter with the following blazoning: Upon a grassy mound rising above barry wavy Argent and Azure dexter a cougar Argent armed and langued Gules holding in the interior paw a representation of the Royal Crown proper and sinister a Chinese dragon Argent armed and langued Gules holding in the interior talons an anchor Or.

The grant of supporters to the Royal Roads University omits the number of claws. However, the artistic rendition of the Argent Chinese Dragon indicates four claws, a number indicating royal rank, as per Chinese tradition, and yet a strange number given the Royal Roads University history. The university follows the decommissioning of Royal Roads Military College. The Hatley Castle, the university’s main building, was to become the official residence of King George VI, his wife Queen Elizabeth, and their two daughters, Princesses Elizabeth and Margaret, should they have left London during the II World War (Campagnolo, 2007). Furthermore, given the University’s royal status, one would assume that the then Chief Herald, Mr Robert Douglas Watt, would have allowed a five-clawed Chinese Dragon as a supporter.

One year later, the Kwantlen Polytechnic University would also receive a grant of arms, supporters, flag and badge with the Chinese dragon making a comeback as a heraldic charge.

⁹ The announcement of the letters patent was made on January 30, 1999 in Volume 133, page 180 of the *Canada Gazette*.

¹⁰ The *Yìnlóng* is a two legged, four-clawed dragon with bat-like wing where it should have the posterior paws, while the *Fēiyú* is dragon-like creature with wings and the fanned tail of a fish (Bates, 2007, p. 29).

¹¹ The announcement of the letters patent was made on January 30, 1999, in Volume 133, page 181 of the *Canada Gazette*.

In the grant, dated May 4, 1999¹², the blazoning reads as follows: Azure an escutcheon Argent featuring the spirit of Kwantlen emblem comprising a wolf a salmon and a river Azure as styled by Brandon Gabriel between in chief dexter a lion sinister a tiger respectant rampant and in base dexter a jaguar and sinister a Chinese dragon rampant respectant all Or in centre chief an open book Argent bound and charged with a billet in fess breasted Or.

After Kwantlen Polytechnic University's grant, the Chinese dragon returned to Canadian Heraldry in 2004 and, for the first time, as a crest in granting arms to Dr. Neville George Poy. Dated on October 15, 2004¹³, the crest's blazoning is the following: issuant from a coronet erable Gules, a demi Chinese dragon holding in its dexter claw a rod of Aesculapius Or.

As the first Chinese dragon on a crest, and considering the precedent of mentioning the number of claws in armorial achievements granted to individuals by the Canadian Heraldic Authorities, one wonders why such does not occur when blazoning the crests.

Dr Neville George Poy's demi Chinese dragon is depicted in the grant's artistic rendition as having four claws, therefore associated with royal rank per Chinese tradition. Given this, one must wonder if the four-clawed Chinese dragon is granted to those Canadians who receive national honours and royal honours, which in Dr Neville George Poy's case is the Order of Canada and the Most Venerable Order of the Hospital of Saint John of Jerusalem.

Four-clawed Chinese dragon supporters also occur in another Order of Canada recipient's arms, those of The Honourable Norman Lim Kwong CM AOE LLD, XVI Lieutenant Governor of Alberta. Granted on March 15, 2007¹⁴, this is the first time that a hybrid beast, half Chinese dragon and half Albertosaurus (a dinosaur named for the province), is granted as a supporter on both sides of the shield and named after the armiger.

Contrary to the precedent established by the Canadian Heraldic Authority itself when granting a five-clawed Chinese dragon, albeit as charge and not blazed, to The Honourable David See-chai Lam as vice-regal representative (following Chinese tradition), the supporters known as Lim dragons are only depicted with four claws. Whether this was intentional or because a new heraldic beast had been created remains unclear.

The Chinese dragon returns to Canadian Heraldry in the form of a crest in the grant of arms made to John Francis Archibald Pyke dated May 20, 2010¹⁵, the crest being blazoned as follows (omitting the number of claws depicted as four): A Chinese demi-dragon Gules its dexter claw resting on a plate.

In 2011, we had the first grant of arms and supporters to a corporation in Canada, the Wong Kung Har Wun Sun Association (also known as Wong's Benevolent Association). The grant, dated July 15, 2011¹⁶, brings back the Chinese dragon as a charge. The arms are blazoned as follows: Gules three bezants in pale between two open scrolls palewise proper their spindles

¹² The announcement of the letters patent was made on July 22, 2000, in Volume 134, page 2263 of the *Canada Gazette*.

¹³ The announcement of the letters patent was made on March 12, 2005, in Volume 139, page 689 of the *Canada Gazette*.

¹⁴ The announcement of the letters patent was made on October 6, 2007, in Volume 141, page 2826 of the *Canada Gazette*.

¹⁵ The announcement of the letters patent was made on March 26, 2011, in Volume 145, page 1074 of the *Canada Gazette*.

¹⁶ The announcement of the letters patent was made on November 12, 2011 in Volume 145, page 3516 of the *Canada Gazette*.

Or, on a chief dancetty Argent a Chinese dragon naiant holding in its dexter claw a pearl Gules.

The arms of the Wong's Benevolent Association are the first to blazon a Chinese dragon as naiant, the corresponding depiction being that of the Chinese dragon depicted horizontally with its body having an undulated shape (reminiscent of that of a naiant heraldic dolphin).

Mr Jonathan Morissette was granted arms on April 15, 2014¹⁷, featuring a demi-Chinese dragon with four claws in the artistic rendition of his coat of arms and heraldic badge featured in the letters patent. However, the blazoning completely omits the type of dragon: Quarterly 1st and 4th barry Sable and Argent a strawberry proper, 2nd Gules a demi-dragon Argent embellished Sable, 3rd Gules a demi-tiger contourné Argent striped Sable; Badge: A torteau charged with a tiger passant and a dragon passant contourné in pale Or. This is a rather unusual situation.

On January 20, 2022¹⁸, a grant of arms, flag and badge was issued to Mr Brandt Channing Louie with the following blazoning: Per pale Gules and Or, a Chinese dragon and a dragon combatant countercharged. Although a new attitude is applied to the heraldic charge of the Chinese dragon, the blazoning omits the number of claws, which the artist depicted as four, implying royal rank. Like Dr Neville George Poy's case, one must wonder whether the four-clawed Chinese dragons are also granted to those who receive provincial honours, in the case of Mr Brandt Channing Louie, the Order of British Columbia or if the four claws were adopted artistically to mirror the Western dragon.

Taking into account the grants issued by the Canadian Heraldic Authority, made available by The Public Register of Arms, Flags, and Badges of Canada can be summarised as follows:

The Chinese Dragon in Canadian Heraldry				
Armiger	Device Type	Number of Claws Depicted	Attitude	Notes of Blazoning
David See-chai Lam	Charge	5	Reaching for an object	Blazoning does not mention the number of claws
Derwin James Kah Wai Mak	Charge	3	Passant	Blazoning mentions the number of claws
Fung Fai Lam	Charge	3	(Not blazoned)	Blazoning mentions the number of claws and legs

¹⁷ The announcement of the letters patent was made on March 14, 2015 in Volume 149, page 500 of the *Canada Gazette*.

¹⁸ The letters patent was announced on March 19, 2022, in Volume 156, page 1207 of the *Canada Gazette*.

The Chinese Dragon in Canadian Heraldry				
Royal Roads University	Supporter	4	(Not blazoned) ¹⁹	Blazoning does not mention the number of claws
Kwantlen Polytechnic University	Charge	3	Rampant respectant all	Blazoning does not mention the number of claws
Neville George Poy	Crest	4	(Not blazoned)	Blazoning does not mention the number of claws
Norman Lim Kwong	Part of the upper half of the supporters (Lim dragons)	4	(Not blazoned) ²⁰	Blazoning does not mention the number of claws
John Francis Archibald Pyke	Crest	4	(Not blazoned)	Blazoning does not mention the number of claws
Wong's Benevolent Association	Charge	4	Naiant	Blazoning does not mention the number of claws
Jonathan Morissette	Charge	4	(Not blazoned)	Blazoning does not mention the number of claws or the dragon type (Western vs. Chinese).
Brandt Channing Louie	Charge	3	Combatant (rampant)	Blazoning does not mention the number of claws

As seen before, incorporating the Chinese dragon within Canadian heraldry is mainly linked to armigers affiliating with the Sinosphere due to their ancestral background, occupation, or engagement in societal matters. Although links may also be found in British Heraldry, the conveyed symbolism is occasionally overlooked due to the absence of recorded letters patent,

¹⁹ "Supporters stand on either side of the shield as if upholding and guarding it." therefore, they are usually represented in an erect position, as it would be incorrect to vary their attitude (Boutell, 1863/1970, pp. 176–179).

²⁰ *ibidem*

unlike in Canada. The one deviation from this principle arises when the individual bearing the coat of arms holds a prominent position in the public sphere.

4. The Chinese dragon's flexibility and heraldry: A Problem of Attitude

In the vast world of Heraldry, each detail is charged with meaning, from colour to shape and, particularly, attitude. The attitude of an animal and the *position* it is depicted in on a coat of arms may speak volumes about the symbol and its intended significance. While Heraldry has developed many attitudes for creatures, ranging from rampant (rearing up) to passant (walking), a peculiar dilemma arises when we venture into the Asian realm, particularly regarding the iconic Chinese dragon.

The Chinese dragon is traditionally depicted as fluid, winding, and sometimes sinuous, contrasting with the more muscular, stiffened, grounded Western dragon.

Given the Chinese dragon's profound cultural significance and unique physical characteristics, a significant challenge emerges in Heraldry: What is the default when its attitude is omitted in the blazoning? Moreover, can the established attitudes applicable to Western animals be directly translated to the Chinese dragon?

Of course, the omission of an animal or beast's attitude in the process of blazoning Heraldry undermines the precision inherent in this science and art form, as it introduces uncertainties for both the artist striving to accurately depict the coat of arms and the viewer endeavouring to interpret whose coat of arms belongs to.

Nevertheless, determining a default representation for the Chinese dragon, a creature that has been lately incorporated into Heraldry, based on parallels that occurred with the lion and the eagle, makes the most sense.



Figure 4 - A Chinese dragon rampant



Figure 5 - Chinese dragons *contourné* are depicted in woven textiles from the Qing Dynasty



Figure 6 - A Chinese dragon contourné carved in jade, from the Warring States Period, 4th-3rd century BC

In Heraldry, the lion was initially only represented in a rampant stance, highlighting its strength and grandeur (Boutell, 1863/1970, p. 64), and the eagle was initially shown in a displayed posture (von Volborth, 1991, p. 47), it would be logical to set a default representation for the recently incorporated Chinese dragon based on these parallels, especially when its attitude on the shield's blazoning is not specified.

In European royal Heraldry, the lion has often been depicted as rampant in attitude. Drawing a parallel, the Chinese dragon, with its rich imperial symbolism, ought to be assigned an honoured attitude by default.

To maintain the integrity and clarity of heraldic symbolism and tradition, it is crucial to approach the blazoning of non-Western creatures with sensitivity and understanding. As such, the author proposes the following attitudes in light of the current heraldic practice, precedent already established, and Chinese tradition.



Figure 7 - Statute depicting what could be considered a Chinese dragon passant (holding on its paw a flaming pearl). Bronze statue of a dragon, Qīng dynasty.

As argued above, a Chinese dragon should be depicted similarly to a lion rampant and considered the default attitude when, undesirably, blazoning omits the beast's position in the shield.



Figure 8 - Artistic depiction of what could be considered a Chinese dragon naiant, as proposed by the author and considering Canadian heraldic tradition. Chinese dragon depicted in an incense burner in Changchun Temple, Wuhan, China

As to whether the term naiant, passant, or volant is most appropriate to blazon a Chinese dragon, the author of the present paper finds these attitudes to be almost interchangeable in the context of a heraldic depiction of such a creature, given its purported ability to move freely among these elements. This is further accentuated by the creature's unique body shape and the traditional depiction, throughout different art forms, of the Chinese dragon's flying being achieved by movements similar to those made in water, i.e., usually similar to that of an eel or snake swimming in water²¹.

²¹ Cinematic and "real-life depictions" of the Chinese dragon's flight include light-drone shows (CGTN Europe, 2023) and movies depicting traditional Chinese classics (优酷大电影, 2023).

Notwithstanding the above and to avoid confusion about the Chinese dragon's attitude being passant, naiant or volant, the author proposes that a Chinese dragon passant should be depicted in a way that conveys the idea of walking with the dexter paw raised, similar to that of a lion or a talbot passant. A Chinese dragon passant occurs in British naval heraldry as the H.M.S/M SCORCHER's heraldic insignia (The Royal Navy Research Archive, 2023).



Figure 9 - Alternative artistic depiction of what could be considered a Chinese dragon volant/naiant reaching for a flaming pearl in a Qīng Porcelain.

As for a Chinese dragon, naiant should be depicted with an embowed or more of a stretched body²², and no distinction should be made between naiant and volant given the nature of its movement in both air and water elements, as previously discussed.

Concerning the pictures above, note that if the four legs were not touching the ground, the beast would have a courant attitude, but it would be difficult to determine whether the beast was running, flying or swimming. Furthermore, in most traditional artistic depictions of the Chinese dragon, the beast is represented emerging from bodies of water or surrounded by swirling motifs known as auspicious clouds.



Figure 10 - Depiction of a Chinese dragon sejant, a statue from the Jīn Dynasty

On the other hand, a Chinese dragon sejant should be depicted as the ones existing in the surviving crowns from the *Liáo* and Jīn Dynasties, i.e., the erected tail does not pass between the hind legs (Saint Louis Art Museum, 2018).

A Chinese dragon globular, a blazoning introduced by Michael O'Comain, the Irish Herald of Arms²³, is used to describe a Chinese dragon passant whose body is embowed almost in a circular shape, such as the one in the arms of Neil Thomson (Mak, 2019).

Further to the above, the author proposes the following nomenclature: a Chinese dragon à la cour (lit. in the Court), to describe the attitude for the most common depiction in Chinese imperial-related artwork. The above-mentioned proposed blazoning is for when one wants to depict a Chinese dragon facing front with splayed limbs (Welch, 2012, p. 121), either circling a (flaming) pearl or not. In a shield, its head ought to be depicted affronté (unless stated otherwise) and placed in honour point, with the tail and its tip somewhere in the dexter flank of the shield.

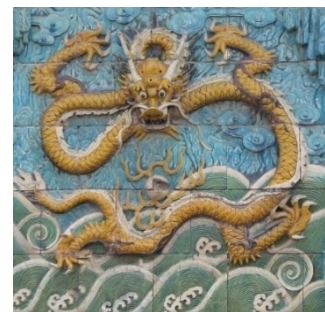


Figure 11 - Depiction of a dragon in the attitude which could be blazoned as "à la cour". Glazed panel from the Nine-Dragon Screen in the Forbidden City in Beijing

²² As per artwork by Linda Nicholson, depicting the coat of arms of Wong's Benevolent Association granted by the Canadian Heraldic Authority.

²³ Office of the Chief Herald of Ireland, July 17, 2018. Volume Aa Folio 91.

Apart from the traditional representations above (*a Chinese dragon à la cour*), a heraldic depiction of said dragons can be found in English literature (von Volborth, 1981, p. 42).

Considering the proposed heraldic attitude to be known as a Chinese dragon *à la cour*, two possible variations could be a Chinese dragon *à la cour* facing dexter (or sinister), as depicted in figures 11 and 12.

Variations of a proposed heraldic attitude to be known as a “Chinese dragon *à la cour*”, facing sinister and dexter, could also occur, as depicted in Figure 13 (holding a flaming pearl in their forepaws).

On the other hand, an attitude known as “a Chinese dragon [tincture/metal] reaching for [an object]”, as first blazoned as such in Canadian heraldic tradition in the grant arms of David See-Chai Lam (where the beast is reaching for a pearl), should be better known as Chinese dragon *à la cour* reaching for [an object], given the way the dragon’s body is displayed in said grant.

Another common depiction of the Chinese dragon in traditional artwork is that of the animal descending from Heaven, in a similar position to that of a cadent. Therefore, when blazoning a Chinese dragon cadent, the author proposes that the following references should be taken into account:



Figure 12 - Depiction of a dragon in the attitude which could be blazoned as *à la cour*. Embroidery in Imperial Court dress.



Figure 13 - Chinese dragons *à la cour* reaching for a pearl. Examples of Chinese dragons reaching for an object, specifically a pearl, can be found in the Nine-Dragon Screen.



Figure 14 – Set of reference images of a Chinese dragon descending from Heaven, i.e., cadent.

A Chinese dragon glissant (although the beast possesses claws) should be, the author argues, the blazoning for when the beast's abdomen is in fess, its head is erected facing dexter, and its tail embowed swirling down from the shield's sinister fess points to the shield's nombril and terminating in the base point. In the author's opinion, this should be the correct blazoning for the Chinese dragon depicted in the arms of Mr. Fung Fai Lam, previously mentioned²⁴.

Although some Chinese deities are known to drive carriages pulled by dragons or even ride dragons (Werner, 2005, p. 209), avoiding said depictions and blazoning are, in the opinion of the author, to be avoided not only because of esthetical reasons but also to avoid erotic euphemisms on intercourse (Welch, 2012, p. 126), respectively.

As the Chinese dragon is integrated into Heraldry, one must be aware of its renowned pliable body, which allows it to take on diverse shapes and forms. This body flexibility has allowed heralds and artists to depict the creature in various configurations, as evidenced by the Canadian Heraldic Authority's grants and the magnificent Nine-Dragon Wall²⁵, respectively, uniquely portraying each dragon with intricate details and distinct postures.

However, heraldic attitudes must progress concurrently as we evolve in our artistic interpretations and the symbolism we attribute to such animals. Traditional Heraldry often thrives on fixed symbols and rigid structures, but to truly reflect the pliability and fluidity of the Chinese dragon, there is a compelling need to innovate within heraldic nomenclature about the animal's attitudes, hence the proposed naming above concerning some of the Chinese dragon's depiction. By fostering new conventions that accommodate and celebrate the unique body flexibility of the dragon, we can ensure that the blazoning accurately matches the depictions of the Chinese dragon in a way that is as dynamic and multifaceted as the legendary creature itself.



Figure 15 - Variations of a proposed heraldic attitude to be known as a "Chinese dragon à la cour", facing sinister and dexter (holding in a flaming pearl in their forepaws), respectively.

5. The matter of the number of claws: a heraldic proposal

As discussed above, the number of claws is not arbitrary; it carries deep-rooted symbolism, intricately linked with hierarchy and honour (Welch, 2012, p. 124). Drawing parallels between the Eastern tradition and the heraldic practices of Britain and Canada, the author argues that adopting the claw symbolism in British and Canadian heraldic traditions can infuse new meanings and distinctions among armigers.

²⁴ Instead of the vague "a Chinese dragon with three claws grasping between the foreclaws a film sprocket enclosing a television picture tube all Or", as per the blazoned registered.

²⁵ Located in the Palace of Tranquil Longevity in Beijing's Forbidden City, the one in

In Chinese lore, the number of claws on a dragon's foot signifies its rank and place in the cosmic and Imperial hierarchy:

- I. Five-Clawed Dragon (五爪龍): The five-clawed dragon is a symbol reserved exclusively for the Emperor of China and his family, representing his supreme power and authority. Nobody besides the emperor could use this symbol. A crime punishable by death during the *Ming* Dynasty (Ripley, 1913, p. 461). The five claws are seen as the pinnacle of honour and prestige.
- II. Four-Clawed Dragon: Four-clawed dragons often appeared on the robes of nobles and high-ranking officials but were one step below in the hierarchy compared to the imperial five-clawed dragon.
- III. Three-Clawed Dragon: The three-clawed dragon is the most common and widely used version. It often appears in various artworks and is accessible to the broader population, representing a more general symbol of power and good fortune without the imperial or noble distinction.

British and Canadian Heraldry, with its rich tapestry of symbols and meanings, has always been a reflection of lineage, honour, and valour. Adopting the claw symbolism can enrich this tradition by introducing an element of hierarchy and distinction among armigers, either as a charge, supporter or crest.

Just as the five-clawed dragon was reserved for the Emperor in China, it would be fitting for the Royal Family – the highest echelon of the societal hierarchy – to make this charge. It would symbolise their constitutional position at the nation's helm. The author would not dare to suggest the Sovereign's coat of arms include said heraldic beast.

Instead, we would argue that the five-clawed dragon could be used to represent some of the following heraldically – as long as the armiger could present arguments to claim such charge, such as being of East Asian descent or having been associated by birth (either place of birth, zodiac sign, etc.), through family, profession or business with East Asia, as per precedent already set in Canadian heraldic tradition, or wherever deemed appropriate by the competent heraldic authority:

1. Spouses of members of the Royal Family, either as a grant or through augmentation or
2. Vice-Regal representative of the Crown: Regents, Counsellors of State, Governors-General, Lieutenant Governors, Administrators, Commissioners or Representatives; or
3. Body corporate established under a Royal Charter.

In turn, the four-clawed dragon would be used by the following armigers, where deemed appropriate by the competent heraldic authority:

1. British peers, as representatives of the hereditary or life nobility; or

2. Knights or Dames of orders of chivalry awarded at the Monarch's pleasure or
3. Members of the Cabinet; or
4. Diplomats; or
5. Judges.

This would distinguish them from the Royal Family, its direct representatives and corporations under royal patronage, and the general armigers below, marking their unique position in the heraldic hierarchy.

A three-clawed dragon, accessible and widespread in its Chinese representation, would be ideal for the broader base of armigers, denoting their honour without the specific distinctions of royalty, peerage and other high-ranking officials.

Notwithstanding the above, the concept of heraldic augmentations, or additions to a coat of arms to signify honour or valour, has precedent in British and Canadian traditions. The gradual addition of claws could be viewed as an augmentation – a means to signify a rise in stature or acknowledgement of exceptional service. This idea was probably first proposed by Derwin James Kah Wai Mak (D. J. K. W. Mak, 2022).

An armiger could be granted an additional claw upon being elevated to the peerage. Similarly, upon further distinction, members of the peerage might be granted the honour of the five-clawed dragon, aligning with the symbolism of elevation and enhanced honour.

Integrating foreign motifs is not new in the ever-evolving world of symbolism and heraldry. Adopting the Chinese dragon's claw hierarchy in British and Canadian Heraldry could provide a fresh layer of meaning, allowing for more precise distinctions among armigers and introducing a new avenue for heraldic augmentations, especially for those of Chinese descent or associated with the country, as previously mentioned. By paying homage to Chinese and Western traditions, such a move would be a testament to the rich tapestry of global cultures and their interconnectedness.

6. Heraldic variations of the Chinese dragon: The Dragon's Nine Sons

Heraldry, specifically heralds, are famous for creating, sometimes uncommon, chimaeras featured as supporters or charges. Therefore, the Chinese dragon is not immune to said artistic treatment, as seen in the supporters of The Honourable Norman Lim Kwong's arms.

However, one needs not to go far with one's imagination when Chinese mythology provides the heralds with chimaeras of its own for the *Lóng*. Deeply woven into China's cultural and symbolic tapestry, dragons have birthed numerous stories, myths, and symbolic meanings. Among these fascinating tales, the story of the Chinese dragon's nine sons stands apart, each being a unique symbol and possessing a distinct personality and symbolic significance.

The story of the dragon's nine sons originates from traditional Chinese mythology and has been popularised in various books, artworks, and modern media. Each son is distinct, with specialised attributes, appearances, and symbolic meanings. Below are mentioned the dragon's nine sons by order of birth:

1. *Bìxì* (霸下) or *Bàxià* (霸下) – a hybrid of tortoise and dragon: *Bìxì*, resembling a giant tortoise, bears heavy burdens and is commonly found at the base of grave monuments and steles;
2. *Chīwěn* (螭吻) – a hybrid of fish and dragon: With an affinity for water and the ability to swallow evil, *Chīwěn* is commonly found on rooftops to guard against fires;
3. *Púláo* (蒲牢) or *Túláo* (徒牢) – a four-legged dragon with one head in both extremities of its body: Symbolizing the power to frighten away evil spirits, *Púláo*'s image often decorates bells, used to harness his potent voice.
4. *Bì'àn* (狴犴) – a hybrid of tiger and dragon: A symbol of justice and a deterrent against wrongdoers, said to love lawsuits, *Bì'àn* is often depicted on prison gates.
5. *Qíuniú* (囚牛) – a hybrid of ox and dragon; or *Tāotiè* (饕餮) – a zoomorphic gluttonous ogre: Known for his love for music, *Qíuniú* is often associated with musical instruments and is depicted in the decoration of such. As for *Tāotiè*, he is known for his greediness and hunger.
6. *Yázì* (睚眦) – a hybrid of dhole (*Cuon alpinus*) and dragon, a symbol of valour and ferocity, *Yázì* is usually associated with soldiers, warriors, and weaponry.
7. *Suānní* (狻猊) or *Jīnní* (金猊) - a hybrid of lion and dragon: A lover of incense, *Suānní* often appears on incense burners and represents a steadfast, calm demeanour amidst tribulations.
8. *Cháofēng* (嘲风) – a hybrid of phoenix and dragon; or *Jiāotú* (椒圖): Often found perched atop the corners of palace roofs, *Cháofēng* protects against evil spirits and represents resistance against adversity. *Jiāotú* likes to be hidden away and is usually depicted as a dragon head in door knockers.
9. *Gōngfū* (蚣蝮): is said to love water and swimming; it has a flatter dragon head and a four-legged boy covered in scales.

Notwithstanding being sons of the *Lóng*, the offspring do not possess Chinese draconic attributes in the conventional sense since they do not inherit their father's distinctive serpentine morphology. Instead, each embodies distinct hybrid forms and displays unique features (Welch, 2012, pp. 122–123).

Each offspring of the dragon possesses particular characteristics and desires, which significantly shape their symbolic portrayal within Chinese culture. Therefore, their incorporation into Heraldry would allow for a rich, multi-faceted expression of identity, values, and allegiances. For instance, an individual or entity that values justice might

incorporate the image of *Bì'àn* into its heraldic symbol. At the same time, one with a background in firefighting or disaster relief might feature the *Chīwǎn* prominently.

7. Metals, tinctures and the Chinese dragon.

Despite the matter of both Canadian Heraldry and British Heraldry traditions being inconsistent in regards to, or at least ignorant of, the matter of the number of claws in the blazoning of the Chinese dragon, when it comes to its colours, both traditions tend to follow the Chinese tradition in this regard, despite the dragon's ability to change appearance at will.

Usually, Canadian Heraldry depicts the Chinese dragon in Or, and British Heraldry typically opts for Or, Azure and Gules. The use of these tinctures and metal, although arising from the limitations imposed by the rules of tinctures, aligns with the religious Daoist depictions of the Five Dragon Kings, originating from the *Táng* period.

The veneration of chthonic dragon deities associated with the five cardinal directions continues to be observed in southern regions, namely Guangdong and Fujian. These Five Dragon Kings are (Tom, 1989, p. 55):

1. The Azure Dragon, also known as the Blue-Green Dragon (青龍 - *Qīnglóng*) or Green Dragon (蒼龍 - *Cānglóng*), is revered as the deity representing the eastern direction and symbolising the essence of spring. This dragon is perhaps one of the most revered dragons, as it is part of the Four Auspicious Beasts (四象 - *Sìxiàng*), along with the north's Black Tortoise, the south's Vermillion Bird, and the west's White Tiger. The Four Auspicious Beasts are mentioned as heraldic animals on war flags in the Book of Rites (禮記 - *Lǐjì*), a collection of texts describing the social forms, administration, and ceremonial rites of the *Zhōu* Dynasty.

The Azure dragon was the national heraldic animal featured in the national flag (1889-1912) during the *Qīng* Dynasty and was later integrated as one of the symbols featuring the Twelve Symbols national emblem (十二章國徽 - *Shí'èr zhāng*) that represented the Republic of China and the Empire of China from 1913 to 1928.

2. The Red Dragon, also known as *Chílóng* (赤龍) or *Zhūlóng* (朱龍) in Chinese, is a deity associated with the southern region and the embodiment of the summer season. Emperors of the *Ming* Dynasty favoured the red dragon as their heraldic device (Hayes, 1922/1992, p. 51).
3. The White Dragon, known as *Báilóng* (白龍) in Chinese, is revered as the deity representing the western direction and symbolising the spirit of autumn.
4. The Yellow Dragon, known as *Huánglóng* (黃龍) in Chinese, is revered as the central deity of the dragon pantheon and is closely linked to the season of (late) summer.

Emperors of the *Qīng* Dynasty favoured the yellow, or golden, dragon as their heraldic device.

5. The Black Dragon, known as *Hēilóng* (黑龍) in Chinese, is a significant mythological figure associated with the northern region and symbolises the essence of winter. It is also called the "Dark Dragon" or the "Mysterious Dragon," denoted by the term *Xuánlóng* (玄龍) in Chinese.

The above dragons and their corresponding colours are essential to understanding an important aspect of Chinese art and culture, as the five dragons' colours match what is known as The Five Colours (*wǔsè* - 五色), whose oldest reference is made in the *Shūjīng* (書經), also known as the Book of History. These colours (heraldic tinctures and metals) were, together with purple, once regulated by the *Hàn*, *Sòng*, *Míng* and *Qīng* Dynasties, who dictated who within the hierarchy could wear said colours and even during which seasons (Welch, 2012, pp. 219-220).

In the future, heralds might want to look into the Five Colours throughout Chinese imperial history to draw inspiration when coming up with tinctures or metals for their Chinese dragons other than the overused Or and Gules.

Below, the author collects the general symbolism behind the Five Colours (note that Green and Blue share the same symbolism since the first is often considered, in China, as a shade of the latter), together with purple (Welch, 2012, pp. 219-223):

Tincture and Metals	Compass Point	Chinese Basic Element	Chinese Constellation or Star	Season	Other Symbolism
Gules (Red)	South	Fire	Red Bird	Summer	Joy, warding off evil, good luck.
Argent (White)	West	Metal	White Tiger	Autumn	Death, mourning, filial piety, divinity, immortality.
Azure (Blue) or Vert (Green)	East	Wood	Green Dragon	Spring	Tranquillity, youth, immortality.
Or (Yellow)	Centre	Earth	N/A	Winter	Imperial Family and Sovereignty
Sable (Black)	North	Water	Black Tortoise/Snake	N/A	Honesty and uncouthness
Purple (Purple)	N/A	N/A	North Star	N/A	Colour associated with the emperor's grandsons

The above colour symbolism applied to the Chinese dragon in British and Canadian Heraldry allows officers of arms to innovate by fusing historical symbolism with modern interpretations of the symbol's meaning.

8. Conclusion: Challenges and Opportunities of Integrating the Dragon Symbol in British and Canadian Heraldry

The dragon has substantially influenced Chinese culture and heritage development, manifesting its significance via many creative mediums throughout the nation. This study examines the cultural and historical backdrop around the dragon in Chinese civilisation and its evolutionary trajectory. The symbolism and significance of the Chinese dragon and its impact on the heraldic traditions of Britain and Canada have been thoroughly examined in our previous discussions. Exploring Chinese civilisation's historical and cultural relevance enhances our comprehension of this subject matter. It provides insights into the broader universal concepts of power, equilibrium, and alignment with the natural world.

Within the field of Heraldry, the appropriate amalgamation of symbols is not only a pursuit of visual appeal but a deliberate expression of ideals, historical significance, and goals. When incorporating the Chinese dragon into heraldic designs, it is crucial to prioritise respecting and comprehending its cultural subtleties. An inaccurate portrayal runs the danger of diminishing the depth of its symbolic meaning and may unintentionally communicate unexpected or hurtful messages. On the contrary, an informed and knowledgeable portrayal can utilise the extensive heritage of dragons to effectively communicate qualities like power, dignity, and a profound association with age-old wisdom.

In the context of medieval European origins, British Heraldry conventionally depicts dragons as emblematic representations of authority, courage, and safeguarding while also portraying them as formidable opponents to be vanquished. The heraldic heritage in Canada is characterised by a diverse array of symbols, influenced by both British and French traditions, and incorporating Indigenous symbolism, resulting in a rich and intricate tapestry. The Chinese viewpoint, which associates dragons with luck, power, and compassion, necessitates a careful approach to effectively reconcile these readings while honouring both countries' heraldic customs. The dragon's enduring legacy, which fosters cultural unity and paves the way for a future founded on mutual respect and admiration, can only be preserved through scrupulous dedication to detail.

The British and Canadian heraldic systems are characterised by symbols with significant meanings and historical connections. Improper portrayal of the Chinese dragon can potentially convey unwanted messages due to a lack of comprehension of its profound cultural importance in Chinese tradition. Nevertheless, this presents a chance for heraldic artists to innovate by combining historical symbolism with contemporary interpretations. This allows for the creating of emblems that both honour and accurately depict individuals from many cultural backgrounds who bear coats of arms. Due to its inherent character, Heraldry exhibits an evolutionary process whereby symbols are adopted and adapted over time. Incorporating the Chinese dragon presents an opportunity for Heraldry to evolve and

develop. The infusion of British and Canadian heraldic traditions with contemporary layers of significance is evident, mirroring the varied societies that both nations currently celebrate.

However, including those with expertise in Chinese culture and symbolism is essential to achieve an authentic and respectful portrayal in heraldry. Navigating the diverse range of perspectives and skills available among these groups is a formidable task. However, by collaborative efforts, the portrayal of the Chinese dragon may be rendered authentic and imbued with significance, fostering stronger links across these communities.

The amalgamation of Western and Chinese symbolism provides new opportunities for innovative aesthetic manifestations within the realm of Heraldry. The process of achieving harmony among these symbols can be complex. However, the resultant emblems can be powerful depictions of mutual reverence and intercultural comprehension within heraldic design.

References:

Bates, R. (2007). *All about Chinese dragons*. Lulu.com.

Bedingfeld, H., & Gwynn-Jones, P. L. (1993). *Heraldry*. PRC Publishing Ltd. (Original work published 1993)

Belcher Gould, S., & Pang, T. Y. (2013). *HKU Memories from the Archives*. HKU Museum and Art Gallery.

Birrell, A. (1999). *Chinese mythology: An introduction*. JHU Press.

Boutell, C. (1970). *Boutell's Heraldry* (J. P. Brooke Brooke-Little, Ed.). Frederick Warne Publishers. (Original work published 1863)

Brooke-Little, J. P. (1996). *An heraldic alphabet*. Robson Books Limited.

Bureau of Equipment. (1899). *Flags of maritime nations: Printed by authority*. United States Navy Department.

C., W. (n.d.). *Chinese Mythology: Dragons and their Importance*. The Oxbow School.

Cammann, S. (1951). The making of dragon robes. *T'oung Pao*, 40(1), 297–321.

<https://doi.org/10.1163/156853251x00202>

Campagnolo, I. (2007, May 4). *Remarks by The Honourable Iona Campagnolo, PC, CM, OBC Lieutenant Governor of British Columbia*. Retired Heads of Mission

Association's Gala Dinner.

https://web.archive.org/web/20070927000928/http://www.ltgov.bc.ca/whatsnew/sp/sp_may07_2004.htm

Canadian Heraldic Authority. (2020, November 12). *The Public Register of Arms, Flags, and Badges of Canada*. The Governor General of Canada.

<https://www.gg.ca/en/heraldry/public-register>

Carr, M. (1990). Chinese Dragon Names. *Linguistics of the Tibeto-Burman Area*, 13(2), 87–189.

CGTN Europe. (2023). 1,400 illuminated drones create stunning flying dragon [Video]. In *YouTube*. <https://www.youtube.com/shorts/HRrOxJLH03g>

Ching, J. (1997). Son of heaven: Sacral kingship in ancient China. *T'oung Pao*, 83(1), 3–41. <https://doi.org/10.1163/1568532972630968>

Christie's. (2022, August 18). *Unmistaken identity: A guide to the rank badges of ancient China*. Christie's. <https://www.christies.com/en/stories/unmistaken-identity---a-guide-to-the-rank-badges-of-chinese-imperial-officials-2144dabe08e6474ba07b830f6d1f70a8>

College of Arms. (1937). *P&O Letters Patent*. <https://www.shipsnostalgia.com/threads/p-and-o-letters-patent.302589/#post-3068349>

Contributors to Wikimedia projects. (2005). *爬在水边的虻*.

<https://commons.wikimedia.org/wiki/File:Baxia.JPG>

Contributors to Wikimedia projects. (2006a). *A ding, Late Shang Dynasty, Shanghai Museum*.

https://commons.wikimedia.org/wiki/Category:Taotie#/media/File:Liu_Ding.jpg

Contributors to Wikimedia projects. (2006b). *Pulao tiniu*.

https://commons.wikimedia.org/wiki/File:Pulao_tiniu.JPG

Contributors to Wikimedia projects. (2007). *Glazed-tiles of the Nine Dragons Screen in front of the Palace of Tranquil Longevity*.

[https://commons.wikimedia.org/wiki/File:Beijing_Forbidden_city_glazed-tile_nine_dragons_screen\(small\)\(2008-08\).jpg](https://commons.wikimedia.org/wiki/File:Beijing_Forbidden_city_glazed-tile_nine_dragons_screen(small)(2008-08).jpg)

Contributors to Wikimedia projects. (2008). *A cat walking under an incense burner in Changchun Temple, Wuhan*. <https://commons.wikimedia.org/wiki/File:Changchun-Temple-incense-burner-and-cat-0321.JPG>

Contributors to Wikimedia projects. (2009). *An inner door in Forbidden City. The creatures forming the doorknob-like reliefs are jiaotu (椒图)*.

https://commons.wikimedia.org/wiki/Category:Jiaotu?uselang=zh-cn#/media/File:Inner_door_in_Forbidden_City_Jiaotu.png

Contributors to Wikimedia projects. (2010a). *Gilt gold dragon, Tang dynasty*.

<https://commons.wikimedia.org/wiki/File:%E9%8E%8F%E9%87%91%E9%93%81%E5%BF%83%E9%93%9C%E9%BE%99.JPG>

Contributors to Wikimedia projects. (2010b). *A statue of a dragon turtle in China*.

https://en.wikipedia.org/wiki/Dragon_turtle#/media/File:Dragon_Turtle.jpg

Contributors to Wikimedia projects. (2011). *Chiwen on the roof of Longyin Temple, Chukou, Taiwan*.

https://en.wikipedia.org/wiki/Chiwen#/media/File:Temple_of_Chukou_04-Dragons.jpg

Contributors to Wikimedia projects. (2015). *Exhibit in the Arthur M. Sackler Museum, Harvard University, Cambridge, Massachusetts, USA.* .

https://commons.wikimedia.org/wiki/File:Configuration_of_Bird,_Dragon,_and_Snake,_China,_Warring_States_period,_4th-3rd_century_BC,_nephrite_-_Arthur_M._Sackler_Museum,_Harvard_University_-_DSC00754.jpg

Contributors to Wikimedia projects. (2016). *Liao dynasty stone coffin board with dragon engraving found in 2000 at the Han family cemetery.*

https://en.wikipedia.org/wiki/Chinese_dragon#/media/File:Coffin_board_with_dragon_engraving.jpg

Contributors to Wikimedia projects. (2017a). *Badge impérial. Chine, Dynastie Qing, 18ème siècle. Satin de soie et filés d'or. Présenté dans l'exposition "113 Ors d'Asie" au Musée Guimet.*

https://commons.wikimedia.org/wiki/File:Badge_imp%C3%A9rial_Dynastie_Qing_Mus%C3%A9e_Guimet_17092017.jpg

Contributors to Wikimedia projects. (2017b). *Bronze sitting dragon, Jin dynasty (1115-1234).*

https://en.wikipedia.org/wiki/Chinese_dragon#/media/File:%E9%93%9C%E5%BA%A7%E9%BE%99-2.jpg

Contributors to Wikimedia projects. (2017c). *Imperial court robe with nine dragons, China, Qing dynasty, 1800s AD, silk and gold-wrapped thread embroidery on brown silk - Portland Art Museum - Portland, Oregon.*

https://commons.wikimedia.org/wiki/File:Imperial_court_robe_with_nine_dragons,_China,_Qing_dynasty,_1800s_AD,_silk_and_gold-

wrapped_thread_embroidery_on_brown_silk_-_Portland_Art_Museum_-_Portland,_Oregon_-_DSC08471.jpg

Contributors to Wikimedia projects. (2020). *Crown of the Khitan Dynasty*.

https://commons.wikimedia.org/wiki/File:%E5%A5%91%E4%B8%B9%E5%86%A0_01.jpg

Contributors to Wikimedia projects. (2021). *Dragon from Chinese Dragon Banner Red Version*.

https://commons.wikimedia.org/wiki/File:Dragon_from_Chinese_Dragon_Banner_Red_Version.svg

Contributors to Wikimedia projects. (2022a). *Coat of arms of Hong Kong (1959–1997).svg*.

[https://en.m.wikipedia.org/wiki/File:Coat_of_arms_of_Hong_Kong_\(1959%E2%80%931997\).svg](https://en.m.wikipedia.org/wiki/File:Coat_of_arms_of_Hong_Kong_(1959%E2%80%931997).svg)

Contributors to Wikimedia projects. (2022b). *Coat of Arms of the Viscount Gough*.

https://en.wikipedia.org/wiki/Viscount_Gough#/media/File:Coat_of_Arms_of_the_Viscount_Gough.svg

Contributors to Wikimedia projects. (2023, August 23). *Alan West, baron west of Spithead*.

Wikipedia. https://en.wikipedia.org/wiki/Alan_West,_Baron_West_of_Spithead

Cornell University Library. (2011). *Animal legends*. Cornell University Library; © 2011 Division of Rare & Manuscript Collections.

<https://rmc.library.cornell.edu/AnimalLegends/exhibition/emblems/dragons.html>

Day, S. & Special Collections, Queen's University Belfast. (n.d.-a). *Sir Robert Hart Coat of Arms*. Digital Exhibitions at Special Collections & Archives, Queen's University Belfast. Retrieved September 26, 2023, from

<https://omeka.qub.ac.uk/exhibits/show/hart3511/item/3>

Day, S. & Special Collections, Queen's University Belfast. (n.d.-b). *Sir Robert Hart Coat of Arms*. Retrieved October 15, 2023, from <https://omeka.qub.ac.uk/items/show/3>

de Visser, M. W. (1924). *The Dragon in China and Japan* (2012th ed.). Forgotten Books.

Dikötter, F., & Sautman, B. (1997). *The construction of racial identities in China and Japan: Historical and contemporary perspectives*. C. HURST & CO.

PUBLISHERS.

Exhibiting historical art: Five-Clawed dragon. (2016). Exhibiting Historical Art: Out of the Vault: Stories of People and Things. <https://scalar.usc.edu/works/exhibiting-historical-art/five-clawed-dragon>

Fox-Davies, A. C. (1904). *The Art of Heraldry: An Encyclopædia of Armory* (2015th ed.). Forgotten Books.

Gao, J. (2016, December 31). *Symbolism in the forbidden city: The magnificent design, distinct colors, and lucky numbers of China's imperial palace*. Association for Asian Studies. <https://www.asianstudies.org/publications/ea/archives/symbolism-in-the-forbidden-city-the-magnificent-design-distinct-colors-and-lucky-numbers-of-chinas-imperial-palace/>

Good Characters, Inc. . (2013). *Good characters - Five-Claw dragon stamp (dragon-4924)*. Overview. <https://service.goodcharacters.com/store/overview.php?id=dragon4924>

Greaves, K. & Heraldic Society of Canada. (2014). *A Canadian heraldic primer* (2nd ed.). Dundurn.

Hamilton, G. C. (1963). *Flag badges, seals, and arms of Hong Kong*. Hong Kong Government Press.

Hayes, L. N. (1992). *The Chinese Dragon*. Lulu.com. (Original work published 1922)

Royal Warrant assigning Armorial Bearing to the Colony of Hong Kong, (1959).

https://en.wikisource.org/wiki/The_Hong_Kong_Government_Gazette/Volume_101/No_15

Heraldry of the World. (2023a, August 20). Coat of arms (crest) of Gemmological

Association of Hong Kong. *Heraldry of the World*. https://www.heraldry-wiki.com/wiki/Gemmological_Association_of_Hong_Kong

Heraldry of the World. (2023b, August 20). Coat of arms (crest) of Peninsular and Oriental

Steam Navigation Company. *Heraldry of the World*. https://www.heraldry-wiki.com/wiki/Peninsular_and_Oriental_Steam_Navigation_Company

Heraldry of the World. (2023c, August 20). Coat of arms (crest) of Sino-British Fellowship

Trust. *Heraldry of the World*. https://www.heraldry-wiki.com/wiki/Sino-British_Fellowship_Trust

Hopper, T. (2014, March 27). How Canada became home to some of the world's more

visually stunning — and fun — heraldry. *National Post*.

<https://nationalpost.com/news/canada/how-canada-became-home-to-some-of-the-worlds-more-visually-stunning-and-fun-heraldry>

Kidd, C., & Shaw, C. (2007). *Debrett's peerage & baronetage 2008*. Debrett's Limited.

Komaroff, L. (2019). *Beyond the Legacy of Genghis khan*. BRILL.

Lam, G. (n.d.). *Coat of Arms and Letters Patent, University of Hong Kong*. University

Archives (HKU Archives).

Lee Todd, G., Ph. D. (2017). *Qing Porcelain, Kangxi Reign*.

https://en.wikipedia.org/wiki/Chinese_dragon#/media/File:Qing_Porcelain,_Kangxi_Reign_43.jpg

Li, J. (2006, September 1). 歷史與空間：五爪龍袍與四爪蟒袍. 文匯報.

<https://paper.wenweipo.com/2006/09/01/OT0609010005.htm>

Mak, D. (2013, October 2). *Hong Kong 1959*. The Chinese Armorial. https://www.chinese-armorial.com/Hong_Kong_1959/Hong_Kong_1959.html

Mak, D. (2019, February 22). *Neil Thomson*. The Chinese Armorial. https://www.chinese-armorial.com/Thompson_Neil/Thompson_Neil.html

Mak, D. J. K. W. (2022). *Derwin Mak coat of arms*. Derwin Mak - Science Fiction Writer and Military Historian. https://www.derwinmaksf.com/Derwin_Mak_coat-of_arms.html

Manske, M. (2011). *Chinesischer Garten, Gärten der Welt, Berlin*.

[https://commons.wikimedia.org/wiki/File:Chinesischer_Garten_\(19r\).jpg](https://commons.wikimedia.org/wiki/File:Chinesischer_Garten_(19r).jpg)

Metropolitan Museum of Art. (n.d.). *Sword with Scabbard*. Retrieved October 13, 2023, from <https://www.metmuseum.org/art/collection/search/25108>

Metropolitan Museum of Art . (n.d.). *China (?) ; Piece ; Textiles-Woven 18th–19th century*. <https://www.metmuseum.org/art/collection/search/66325>

National Museum of Asian Art, Smithsonian Institution. (2021, July 6). *Summer chaofu (formal court dress) for a top-rank prince*. Smarthistory .

<https://smarthistory.org/summer-chaofu-formal-court-dress/>

National Museum of Korea. (2012). *Insense burner, made of celadon. Made in 12th century. National Treasures of South Korea No.60*.

https://commons.wikimedia.org/wiki/File:%EC%B2%AD%EC%9E%90_%EC%82%AC%EC%9E%90_%EC%9E%A5%EC%8B%9D_%EB%9A%9C%EA%BB%91_%ED%96%A5%EB%A1%9C.jpg

National Museums Scotland. (n.d.). *Chinese collection*. National Museums Scotland.

Retrieved September 24, 2023, from <https://www.nms.ac.uk/explore-our-collections/stories/global-arts-cultures-and-design/chinese-collection/>

Park, C. S., & Kim, J. I. (2000). Ching Dragon Robes. *The Journal of The Korean Society of Costume*, 50(3).

PBS Digital Studios. (2022). Why the Dragon is Central to Chinese Culture [Video]. In *PBS.org*. <https://www.pbs.org/video/why-the-dragon-is-central-to-chinese-culture-ixxptu/>

Potts, B. (2022, December 6). *Hong Kong's Ghost Signs: The Lost Legacy of the Urban Council*. Zolima City Magazine. <https://zolimacitymag.com/hong-kong-ghost-signs-the-lost-legacy-of-the-urban-council/>

Ripley, C. (1913). The Dragon of China (Illustrated). *The Open Court*, 1913(8), 461–466.

Saint Louis Art Museum. (2018, December 6). *Crown*. Saint Louis Art Museum. <https://www.slam.org/collection/objects/41604/>

Strassberg, R. E. (2018). *A Chinese bestiary: Strange Creatures from the Guideways Through Mountains and Seas*. Univ of California Press.

The Royal Navy Research Archive . (2023, February 23). *H.M. S/M SCORCHER*. The Royal Navy Research Archive . <https://www.royalnavyresearcharchive.org.uk/BPF-EIF/Ships/SCORCHER.htm>

The Society of the Friends of St George's and Descendants of the Knights of the Garter.

(1996). Report of The Society of the Friends of St George's and Descendants of the Knights of the Garter - Volume VII, No. 7 For the year from 1st October 1995 to 30th September 1996. In *The King's Free Chapel. The Chapel of the Most Honourable and Noble Order of the Garter. The Chapel of the College of St*

George. The Society of the Friends of St George's and Descendants of the Knights of the Garter. https://www.stgeorges-windsor.org/wp-content/uploads/2019/05/FR-Vol-7_1995-1996.pdf

Tom, K. S. (1989). *Echoes from old China: Life, legends, and lore of the middle kingdom*. University of Hawaii Press.

Tueller, E. (2023). *Taking Flight on the Dragon 's Back: An Analysis of the Chinese Dragon as Monster and Symbol of Unattainable Power* [Undergraduate Honors Theses, University of Colorado, Boulder].
<https://core.ac.uk/download/pdf/54845737.pdf>

von Volborth, C.-A. (1981). *Heraldry: Customs, rules, and styles* (1991st ed.). New Orchard Editions.

von Volborth, C.-A. (1991). *The art of heraldry*. Tiger Books.

Walters Art Museum. (n.d.). *Flask with Dragons*. Retrieved September 29, 2023, from <https://art.thewalters.org/detail/22783/flask/>

Weese, L. (2015, September 14). *Bauhinia astrology – the symbolism of Hong Kong's flag*. 獅 草地 Liongrass. <https://blog.liongrass.hk/2015/09/15/bauhinia-astrology-the-symbolism-of-hong-kongs-flag/>

Welch, P. B. (2012). *Chinese Art: A Guide to Motifs and Visual Imagery*. Tuttle Publishing.

Werner, E. T. C. (2005, February 1). *Myths and legends of China*. Project Gutenberg.
<https://www.gutenberg.org/cache/epub/15250/pg15250-images.html>

Williams, C. A. S. (1976). *Outlines of Chinese Symbolism and Art Motives: An alphabetical compendium of antique legends and beliefs, as reflected in the Manners and Customs of the Chinese*. Courier Corporation.

Wilmschurst, D. & The University of Hong Kong. (2007, January 24). *Background - University identity - About HKU*. HKU.

<https://www.hku.hk/about/uid/background.html>

Yang, L., & An, D. (2008). *Handbook of Chinese Mythology*. Handbooks of World Mythology.

Zhao, Q. (1992). *A study of dragons, east and west*. Peter Lang GmbH, Internationaler Verlag Der Wissenschaften.

中华文化宣传大使. (n.d.). *he Nine Sons of Loong 龍生九子*. Amino Apps.

https://aminoapps.com/c/zhongguo-zhongwen/page/item/the-nine-sons-of-loonglong-sheng-jiu-zi/enXw_z0t6Idp3ngelE6eorK8bREpbV2N3G

优酷大电影. (2023). 02 西游记之孙悟空三打白骨精 BD1280 超清国粤双语中字

[Video]. In *YouTube*. <https://www.youtube.com/watch?v=BBA-0zWYPXI>